The omission of a negative is sometimes a question of life and death. Luckily it did not come to such a sad blossoming when Philippi's "The Gloomy Gateway" was pronounced "altogether a masterpiece" in last Sunday's SUN. That little absent word "not" would have changed the tune of the meaning. It was meant but then criticism like a certain hot place, is often paved with good intentions.

Edith Wynner Matthison declares that she never intended playing Hamlet in Phila-delphia or in tights. We are sorry. O rare Ben Greet, is this thy treat?

The recent symposium of authors, actors and managers in a morning paper on the brice triturated theme of an endowed theatre is simply another illustration of what an idle thing is mere talk. Andrew Carnegie does not believe in an endowed heatre. He has a perfect right to his belief. He has a perfect right also to endow libraries instead of playhouses. He may say, "In Trust we gods," but that's no one's business. Bronson Howard beeves in an endowed theatre. David Belasco does not. E. H. Sotnern does, James K. Hackett does not, and then what? What has been proved one way or the other except the airing of personal views? An endowed theatre is a national matter. If it is to be an accomplished fact it must come from the nation, for the nation, by the nation. It would seem that Mr. Hackett has expressed the most sensible opinion A dramatic conservatory where way behad a sound training for young actors and actresses should be founded. Then the drama could take care of itself. Mr. and actresses should be founded. Then the drama could take care of itself. Mr. Howard is quite correct in saying that an entire dramatic literature is a dead letter to this generation. At the Empire Theatre the other day he told The Sun's reporter of the drama that while he approved of Resenfeld and his Century scheme, he nevertheless thought that the new organization should have begun with one of the minor Elizabethan classics instead of a well known play such as Shakespeare's "Much Ado About Nothing."

This point is well taken. Mr. Rosenfeld's company has challenged comparisons with better equipped companies and with detrimental results. What a pity! The stock company idea is the only hope for the decent drama in New York. As for the endowed theatre—! The London Academy quotes with partial approval the remarks of an article in Blackwood's. A writer in the former weekly says:

writer in the former weekly says:

I quite agree with his arguments against the proposed institution of a subsidized theatre " " a theatre always has been, always will be and always should be a commercial undertaking. If there is not a sufficient public to support good plays and good acting let there be no bolstering up the drama, turning it into a hothouse plant which would wither at the first breath of fresh air.

This is common sense. Some day, no doubt, the gentlemen who represent the interests of the American people at Washington will wake up and recognize in the drama a force only second to that of the Church. Then we shall have an endowed theatre, and not until that delectable period shall have arrived. hall have arrived.

"The Darling of the Gods" is suffering he usual penalty of popularity in London. A burlesque has been made upon it. It is called "The Darling of the Guards," by David Burlesco and John Leatherlung; a David Burlesco and John Leatherlung; a skittle in one throe and seven Japanese screens." This sounds as if it might be funny. Arthur Roberts has a great part and is convulsing the town. When the trapdoor of the torture chamber is lifted, the tune. "Good-by, Dolly, I must leave you," is heard from the depths; Edna May is "Say-so-san, daughter of Sago." This parody is at the Prince of Wales Theatre.

"A Man of Honour" has scored at the Avenue Theatre, London. Even Max Beerbohm, captious Max of the Saturday, praises "uncommercial play. W. Somerset Maugham is the author. He is a novelist. His piece was first a novel. It deals in a convincing fashion with the matrimonial alliance of a gentleman, a bit of a prig, with a lower middle-class Cockney girl, good hearted but vulgar. This sordid motive is worked out cleverly. Doubtless we shall see "A Man of Honour" in New

under the management of Maurice Grau and Charles Frohman. She will play in Sardou's new work, "La Sorcière."

Sarah Bernhardt visits us next autumn

Ellis Jeffries, the popular English actress, has married Herbert Sleath-Skelton

In Paris, Albert Guinon's "Decadence is at the Vaudeville. It is strong, but unpleasant, like most dramatic cheese "Les Pantins," a three act play by Gustave Grillet, was successfully produced at the Theatre Victor Hugo. It shows the dark side of an actor's life. But why dramatize such an obvious commonplace? "La Cruelle Casse," at the same house, is a French version of the old Kleist farce. Emboldened by the success of that charming one act piece of Anatole France, "Crainquebille," M. Guitry, at the Renaissance, purposes producing a dramatization in one act and four tableaux of "Le Mannequin d'Osier," a delightful novel by the same author.

The death is announced here of Paul F. Nicholson, at one time a dramatic critic, and an old-time newspaper man. He leaves one son, Paul, a well known comedian,

Arthur Schnitzler's latest five-act drama is called "The Lonely Road." It was produced at the Deutsches Theater, Berlin It is said to be a close study of egotism.

J. M. Barrie's "Quality Street" is called 'Im Stillen Gässchen" in the German version

It was but moderately well received at Leipsic. It is now at the Hofburg, Vienna. "Mutter Landstrasse," by Wilhelm

Schmidt-Bonn, is the name of a three-act play that has attracted attention at the Rieines Theater, Berlin. It has a Maeterlinckian atmosphere, say the critics.

London is getting its first taste of Hauptmann's "Hannele," but only in the German tongue. It appears that the piece is considered too desperately blasphemous for the English stage. This, too, in a city where viciousness and vulgarity rule the footlights! In New York eight or nine vears ago the puritans, who now swallow "Parsifal" at one gulp, tried to stop the performance of Hauptmann's beautiful dream play, but their protest was futile, and Charles Henry Meltzer's translation was heard at the Fifth Avenue Theatre with big Charles Richman as the Stranger.

Rose Bernd," Hauptmann's latest work. as been forbidden in Vienna by the Emperor Austria as being subversive to morals It must be pretty wicked if Franz Josef can't stand it!

Sardou's "Ferréol" has been played in London at the Royalty with mixed results.

To-night at the Irving Place Theatre Rudolf Christians will appear for the first time here in Freytag's sparkling comedy Die Journalisten."

Wilton Lackage in an Ibsen Play. The Ibsen matinée at the Lyric will be iven just after the holidays. It will probably be on the Thursday of Easter week.

"An Enemy of the People," will be played, with Wilton Lackaye as Dr. Thomas Stockman, Miss Oaker as Petra, A. H. Stuart as Peter Stockman, and Mrs. Powhatan Gordon as Mrs. Stockman.

### LIVE TOPICS ABOUT TOWN.

When the parade was moving up Fifth venue yesterday afternoon it was noticed that almost every window in the Hotel Netherland looking out on Fifth avenue was occupied by a maid in neat cap and was occupied by a maid in near cap and apron. From many of the windowsills green ribbons and flags were flying. The windows in the Savoy and the Plaza were occupied by the guests of these hotels, and no green was displayed. The Netherland came in for considerable attention in the way of bowing and lifting of hats from those in the parade.

"Big Jack" Martin of Essex street ambled across the street to the police court yesterday smacking his lips over a "Hibernian cocktail."

"How d'ye make it?" asked a court cop. "Well," said Martin, "Oi got an orange an' cut off a big sloice and put it in a glass an cut of a big sloree and put it in a glass. Thin Oi filled the glass with ould Oirish whiskey an' just let it trickle down."

"Vot!" exclaimed Rosey, the lawyer.

"Gall dot a Hibernian trink? You're dvisted. Svollerin' der fruid lasdt puds der orange ofer der green. You're a traidor, vot!"

"B'gee," said the inventor when he realized the dreadful truth, and he hurried out to rectify his error.

to rectify his error.

"S'all right now," he confided to his friends when he returned, "Oi took the rest av ther orange an' two more and ate 'em. Thin I laid back an' let Bottles p-p-p-pour it down. S'no mistake 'bout it zis time, you kin b-b-bet."

One of the rich men from the West who sojourned temporarily in New York last winter decided to return to his home town this year, but not wishing to deprive himself of all his new luxuries, he took with him the French chef he had engaged here, and to whom he was indebted for a large share of the social success his family had enjoyed New York. But in the Western town the powers of this expensive adjunct to his household seemed to vanish. The food was not in the least as it had been. Finally his employer summoned the Frenchman and complained as eloquently as he could of the deterioration of the man's abilities.

"It's not my fault," answered the chef with complete composure. "I was engaged for New York and you brought me here. If you had allowed me to stay there your cooking would have been as good as your cooking would have been as good as ever. But you brought me out to this place, miles away from Blank's. What can you

miles away from Blank's. What can you expect? I cannot order things from there as I did last winter."

The frankness of the explanation astonished the employer. He had not realized that the chel's salary combined with a little juggling with the kitchen accounts would enable him to buy most of his delicacies at a restaurant. The man told the truth because he knew that his case under any circumstances was hopeless. So both sides were satisfied when the chef started that night for New York. that night for New York.

The Japanese-Russian War is, indirectly, to have an effect on New York's next opera season. Had it not been for the probability that the fighting would continue for some time Mme. Sembrich would have kept her promise to return to St. Petersburg instead of to the United States. It was only the fear that the war might continue that led her Italian impresario to release her from her agreement. In Russia the Italian opera, as well as the other expensive amusements, depends for its success on the presence and approval of the court. Even if the Czar and Czarina do not attend, it is at least necessary that the Grand Dukes and other aristocrats should encourage the performances by their presence. It is not likely that they will attend the opera much next winter. So Mme, Sembrich extricated herself from a Russian contract on that

Many a New York barber regrets that the practice known as facial massage ever took its place in the regular list of services that the barber shop provides for its patrons. This attention used to be the work of the experienced barber, who performed it especially for his favorite customers. The especially for his layorite customers. The tip was large, in proportion to the attention, and the men who were skilful at this work found it highly profitable. So popular did it become that the proprietors cast a jealous eye on the earnings of the men. The consequence was the speedy appearance of massage as an item of regular service. The barbers thus lost their special com-pensation and found that they were ex-pected to do more work with no commen-surate reward. Now they are much less to give the treatment than they were eager to give the treatment than they wer when they and not the proprietor benefited

A remarkable change has taken place in that part of Grand street between the ferry and the Bowery since the Williams burg bridge was opened. The young men and the girls have deserted that once lively promenade, and now walk out on the bridge to do their courting. The ticket sellers at this end said the other day that about 40,000 persons walked over the bridge last Sunday afternoon, and half of these

were young men and women.

The new bridge is not only useful to the young people, but it is accommodating for other purposes, according to the cop there.

Nearly every day from ten to fifteen tunerals. Nearly every day from ten to fitteen tunerals cross over on their way to Greenwood Cemetery. Last Sunday there were more than thirty. The drive over the bridge saves the funeral parties half the ferry fare, and two hours in time.

"Dam Seth," in red capitals stares from the open page of a great eleventh century Bible in the exhibit of illuminated manu-Bible in the exhibit of illuminated manuscripts now at Columbia University. The book lies open at the chapter in Genesis beginning "Adam Seth Enos Cainan," but the illuminated A of Adam might be a cocked hat or a pagoda for all the semblance it bears to anything in the alphabet. All you see at first sight is, "Dam Seth."

"This room used to be Seth Low's office, when he was president of Columbia," the attendant says, and then you can't help feeling sorry for the ex-Mayor. His own house, as it were. nouse, as it were.

### MR. REISENAUER'S RECITAL.

The Distinguished Planist Interests a Large Audlence at Mendelssohn Hall.

Alfred Reisenauer, the distinguished pianist, gave his third recital yesterday afternoon at Mendelssohn Hall. He was heard by a large audience, which hung with rapt attention upon his tonal accents, even when they were heaviest and least rhythmical. Mr. Reisenauer yesterday was not as happy as he can be in the first part of his programme, but as the afternoon wore on he fell into a mellow, retrospective, saccharine humor, so that in his area of vision all the world was tinted with rose madder and perfumed with cashmere bouquet. His programme consisted of Beethoven's

Sonata Appassionate," Schumann's "Etudes Symphoniques," Schubert's B flat impromptu and two "Moments Musicales," promptu and two "Moments Musicales," the F sharp minor nocturne, C sharp minor mazurka "Berceuse," and A minor valse of Chopin and the Schubert-Liszt "Auf dem Wasser zu singen," "Soirée de Vienne in A minor and Hungarian march in C minor In the sonata the pianist was somewhat perturbed in spirit and his accents were laid on with a heavy hand. There was a woeful lack of rythmic contour in some places and the slow movement was as slow a woeful lack of rythmic contour in some places and the slow movement was as slow as the proverbial snail. The "Etudes Symphoniques" were best in the clear and rippling staccato passages, which were played with masterly skill. It ought to be said in all fairness to the artist that some of the tonal shortcomings of his playing in the first two numbers, were not his fault.

When he reached the Schubert numbers again in unperground wherein deligner. When he reached the Schubert numbers he came in upon ground wherein delicacy of touch and finish of style were telling, and he made lovely effects. His Chopin playing was beautiful in color and singing quality, but was somewhat too sweet to please masculine demands. However, that is a question about which doctors have agreed to disagree, and therefore let it rest. Mr. Reisenauer is a pianist of large artistic stature, and always interests.

IN THE WORLD OF MUSIC.

LAST EVENING CONCERT OF THE BOSTON ORCHESTRA.

Adele aus der Ohe Plays the B Flat Minor of Concerto and Mr. Gericke Offers for Consideration Some Excellent New Variations by Edward Elgar

When the hounds of spring are on winer's traces" Mr. Gericke and the gentlemen of Boston always give their final symphony concert in this melodious town. They had their customary army of hearers in Carnegie Hall last night, and they set forth a feast of enjoyment. Of course, Mr. Gericke is no weather prophet, and when he put Schumann's spring symphony at the head of the programme he did not foresee the wind would shift to the southeast before night and overcast the sky with the promise of more Richard Strauss

But when the wind pipes up out of that stormy quarter and wise men furl their royals and keep their weather eyes lifting, it is good to sit even in so draughty a place as Carnegie Hall and listen to Schumann singing like a blithe linnet of the spring that blossomed in his heart what time h clasped his Clara after the long battle for her hand. A song of songs, one gushing stream of melody, a fountain of gladness, this symphony was never better to hear than after the recent period of metaphysical hair splitting in tones which has borne heavily upon the foundations of the temple of music at Seventh avenue and Fiftyseventh street.

of music at Seventh avenue and Fifty-seventh street.

Who loves Schumann more than Wilhelm Gericke does? If such there be, let him go play with his wand upon the Boston Symphony Orchestra and conjure it to sweeter songs than it sang last night. That was a performance worth hearing. How the music of Schumann bathed itself in the luscious tone of that band, and how the players revelled in the music! It was good to be there. Let old March and his southeast wind blast the outer walls; within all is sweetness and warmth when Schumann and the Boston men work together for the good of those who love real music.

The B flat minor piano concerto of Tschaikowsky, with Adele aus der Ohe as the soloist, followed the Schumann symphony, and again there was a plenty of melody, for when the great Russian master sat down to pen this concerto he had so many tunes in his mind that he hardly know how to dispose of them.

dispose of them.

Miss aus der Ohe took her time about the performance. The work has been played faster and more brilliantly, but Miss aus der Ohe played it last night with breadth. der One played it att light with reading, beauty of color and poetry of spirit. It was a most commendable reading, and not a little of its excellence was due to the opulent background which the orchestra

upplied.
The third number was a new set of varia-The third number was a new set of variations on an original theme by Edward Elgar, his opus 36. The work was first performed in England in 1899, and was produced by Mr. Thomas in Chicago in 1902. Mr. Elgar has informed the world that the fourteen variations are playful sketches of the personalities of friends of his, and that the connection hetween the theme and some the personalities of friends of his, and that the connection between the theme and some of the variations is of the slightest texture. He is also frank enough to admit that the theme itself is an enigma which he will not explain. He adds that his sketching is a personal matter and need not have been made public. The variations, he says, must stand as a piece of music.

As such they stand firmly. Possibly if we had the key to the inner meanings of the first two they would appear more interesting, but as absolute music they must be pronounced somewhat dull. After them, however, all is full of interest. There is a tremendous amount of technical clever-

them, however, all is full of interest. There is a tremendous amount of technical cleverness in the figuration, the harmonic changes and the instrumental coloring. Furthermore, there is an abundance of character in the variations, and some of them are of most striking originality and beauty.

The ninth is an extraordinary piece of tone painting; we wish we knew the personality described. The tenth is captivating in its piquant beauty and the finale is noble. The variations were admirably played. The concert closed with the "Meistersinger" prelude.

#### LAPSE IN THE FRENCH OPERA Singers Wanted Pay Before Performance

-No Show Last Night. Massenet's "Cendrillon" was not sung after all at the Casino last night. A spars audience gathered at 8 o'clock to hear the advertised performance. At 8:30 it was still sparse and had grown uneasy. There were rumors in the air that there might after all be no opera. Practised eyes watched the orchestra, knowing that these musicians are always the first unpaid worms to turn, whether they belong to the union

or not. Time passed. The audience grew no larger, but more uncertain. A woman appeared in the orchestra pit and covered up her harp with a green baize overcoat The atmosphere breathed "I told you so."

Then the doubters were put to confusion by the lifting of the asbestos curtain. The drop parted and C. K. T. Miller, representative of the Schubert brothers, appeared

"Owing to the refusal of the Messrs Schubert to substitute another opera, he said. "there will be no performance tonight. The money for tickets will be refunded at the box office." Some few of the spectators prepared to

paid. They were the minority that had paid. The rest of the audience, with the tenacity of deadheads, sat tight. They had their reward. Again the scene drop parted and a gentleman, obviously excited, stepped into view. The ready money was already in retreat and refused to be stopped

already in retreat and refused to be stopped in its flight.

"I beg you to take your seats," he said in French. "The gentleman who announced there would be no opera is a fumiste [pipe dreamer.] The performance will be given and my colleagues are in sympathy with

A disheartened shout came from th chorus behind the curtain as the speaker retired, and the audience settled into its twenty-five seats. This faithful guard

might have been there yet but for the interference of an unimpassioned usher who passed around the house the chilling information "Nothin' doin' to-night."

In the lobby, M. Charley's representative gave his side of the story.

"M. Charley." he said, "lost nearly \$6,000 after the company left New Orleans. He is in debt to the company two weeks' salary out of four months. On Monday he telegraphed his wife in New Orleans to raise for him \$2,000. She sent back word that she had \$1,000 already, and could get the rest if he came personally to see his get the rest if he came personally to see his New Orleans friends. He left yesterday

New Orleans Irlends. He left yesterday to get the money.

"Some of the artists got the idea that he had run away in debt to them. They refused to appear. Others who were quite willing to sing were here, and all the scenery was set for the first act. It was impossible to get back to the theatre in time those artists who had left. So it was found impossible after all to give the opera to possible, after all, to give the opera to-night."

The company will meet to-day and decide whether the two weeks' season shall be carried through to a finish. It was said positively that Mme. Guinchan had been prevented from appearing only of illness and we n "La Traviata" to-night if the seaso

Washington Society Notes. WASHINGTON, March 17 .- Speaker Cannon was the guest of honor at a large din-

ner given by Senator Depew to-night. The ner given by Senator Depew to-night. The other guests included the Republican members of the New York delegation.

The Secretary of the Interior and Mrs. Hitchcock entertained at dinner to-night. The President and Mrs. Roosevelt have issued invitations for a dinner at the White House on Monday, March 21. PUBLICATIONS.

## One of the Sec-

retaries of War, listening to a brother Secretary praising the economical cost of rations being distributed to the Indians, was heard to say that it reminded him of the time he attended a New England academy, where he assisted other boys, with boy appetites, in issuing and posting notices taking off the prospectus of the academy, saying, among its other advantages, that "boarding can be had for e'ena'most nothing, and e'ena'most nothing for board."

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THE CURTIS PUBLISHING COMPANY PHILADELPHIA

CHINESE PORCELAINS SHOWN. Some Fine Examples to Be Sold at the American Art Galleries.

An unusually interesting exhibition of Chinese porcelains and potteries occupies four of the American Art Galleries in Madison Square, where the articles are to be disposed of at auction, beginning this afterncon. These objects of Oriental art, some 610 of them altogether, come upon the market under the general direction of Thomas B. Clarke. Nearly 400 of them were purchased by Mr. Clarke's art house from the collection of the late A. D. Startseff, a widely known private buyer of Tientsin, at the dispersal of that collection in

The other objects in this exhibition belonged to the late Mrs. Frederic Goodridge and came from her homes at 250 Fifth avenue and Riverdale. Mr. Clarke acts as the representative of her heirs in placing them upon the market in connection with the Startseff collection.

The Startseff and Goodridge porcelains are separately catalogued by Mr. Clarke, who offers a commendable example to the makers of art sale catalogues in carefully distinguishing by asterisks the couple of dozen "additions" he has made to the Startsseff collection, "to create pairs or complete

sets. No lover of the ceramic art of the Cnines should fail to see the objects in these collections, which include some very handsome specimens in single colors and splash glazes and some curious decorations. The discriminating purchaser has the opportunity to select some admirable pieces, both among the smaller types and some of the very large decorative jars. A few of the objects are unusual in character. The usual variety of color is present, the Celestial imitations of the orange and

the mustard seed, the rice grain and the raven's wing, the oxblood and the cherry, raven's wing, the oxblood and the cherry, and many tints more. There is a peculiarly exquisite tea leaf glaze on one of several pieces of the tea leaf variety. A large fardinière of Pekin enamel is interesting in its decorations. There is a porcelain bowl wholly covered on the outside with fortune the proper large year. wholly covered on the outside with for-mally carved cinnabar lacquer. Lapislazuli, celadon and tortoise shell glazes, crackle surfaces in varied hues, iron rust and "straw-berry" splashes, and the stag of long life and the bat of happiness, with other sym-bolic figures, are among the colors and the decorations which make the galleries re-splendent, and to the student of porcelains fascinating. A very handsome black enamle vase, square sided with a trumpet peek has decorations of the chrysanthe-

enamle vase, square sided with a trumpet neck, has deccrations of the chrysanthemum, lotus, peony and hawthorn on its four sides, and a fine ivory tone along the shoulders, where the black enamel ground is interrupted.

The porcelains are largely credited to the Chien-lung and Yung-cheng periods. tion at the Garden. Ch'ien-lung and Yung-cheng periods, al-though the catalogues record also num-erous specimens of K'ang-hsi and Cheng-hua, with an occasional example of Tao-PUBLICATIONS.

DAMROSCH WILL TALK BACK. He Promises to Tell All About the Offer Made to Bring Him to Pittsburg.

PITTSBURG. Pa., March 17 .- A letter was received in this city to-day from Walter Damrosch which created a sensation in Pittsburg Orchestra circles. Several weeks ago Mr. Damrosch's New York friends announced there that \$15,000 a year had been offered to him to succeed Herbert as director of the Pittsburg Orchestra.

When Mr. Damrosch decided to stay in New York he was denounced in Pittsburg for his assertion that he had received an offer of \$15,000 to come to Pittsburg, and it was said that he had by this statement greatly embarrassed the Pittsburg committee in its search for a leader. Mr. Damrosch replied that he had stated the facts and George H. Wilson practically contradicted him. In a letter to G. Schlotterbeck, manager of the local grand opera season, Mr. Damrosch says

"I have nothing to do with the late quar-rels of the Pittsburg Orchestra committee, but I intend to speak my mind fully when I come to Pittsburg on Monday, and show my friends clearly what my attitude has been right along."

KILLS WIFE AND HIMSELF. Kansas Farmer Murders Spouse Because She Had Brought Sult for Divorce.

CHAPMAN, Kan., March 17.-Crazed with anger because she had brought suit for divorce, Robert Kenney, a wealthy apple grower, shot his wife, Alice, through the heart this afternoon and then killed himself. The tragedy was the culmination of a bitter matrimonial experience and of a

series of events that had made Kenney notorious for two years.

Kenney, who was about 35 years old, inherited a 500-acre farm south of this town.

He married Alice Biery secretly eighteen months ago, after she had brought a suit against him and had obtained judgment for 36,500.

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AMUSEMENTS.

NEW EMPIRE THEATRE, B'WAY & 40th St. EVEGS 8:20. MATS. WED. & SAT TO-NIGHT 106TH PERFORMANCE. HERALD SQ. THEATRE, B'way & 35th St.
150TH TIME, MCH. 23-50UVENIRS.
The Girl From Kay's SAM BERNARI.
The Chil From Kay's SAM BERNARI. HUDSON THEATRE, 44th St., B'way & 6th Av HENRY Mats, Wed. & Sat. HENRY mew play. MILLER | MAN PROPOSES DALY'S Eves. 8:15. Mat. Sat. 2:15.
THIS WEEK AND NEXT

AS YOU LIKE IT To-day at 3,

NEW LYCEUM West 45th St. & B'way. At 8:15. Mat. Sat. 2.

WILLIAM LAST WEEKS
THE ADMIRABLE CRICHTON.

To-day at 3, BURTON HOLMES on ALASKA KATHERINE KENNEDY
BARRON'S PLAY THE RULING POWER CRITERION THEATRE. B'WAY 4 44th S'
CRITERION EVS. 8:15. Mats. Wed. 4 Sat. 2.1
ELEANOR: WEEK MERELY

ROBSON MARY ANN SAVOY THEATRE, Broadway & 34th St. BELLEW AS RAFFLES THE AMATEUR CRACKSMAN. GARDEN THEATRE, 27th St. & Mad. Ave. Evgs. 8:20. Mats. Wed. & Sat., 2:18. THE SECRET with wm. H. OF POLICHINELLE THOMPSON

"THEATRE of Henry Lee, Eine Fay, M. VARIETIFS," Norman, others, and added 42d, B'wy., 7 av. traction, James J. Corbett.

BELASCO MEDAL TO ARMENIAN Mrs. Le Moyne's Mournful View of Leading Men and Leading Women.

An Armenian refugee, Hovsep Hovsepian von the Belasco gold medal for dramatic ability, the award of which was announced vesterday at the twentieth year graduation exercises of the American Academy of Arts at the Empire Theatre. While the dramatic ability of many Armenian refugees is well known to American Protestant dergymen, this is the first formal triumph of the kind. The Armenian winner es caped with his mother from the massacres in Trebizond many years ago and has since been in this country studying painting

and dramatic art. Franklin H. Sargent presided at the xercises. Addresses were made by Mrs. Sarah Cowell Le Moyne and William H. Thompson. Their advice to seekers of

to marry."

"Photographers and press agents have been the curse of the stage," said Mrs. Le Meyne. "The old school actors and managers had an eye for the box office, it must be admitted, but they had a more loving eye for the art of the drama. The box office is what is mainly responsible for the depths to which the stage has fallen. Mountebanks are to-day called comedians, leading men are simpering fools, and as Mountedanis are to-day caned comenias, leading men are simpering fools, and as for the women—'the rest is silence.'"

Mr. Thompson especially condemned "shooting stars" on the stage. He had seen scores of them in his time, and said that if he only knew where they were buried he would like to plant a bunch of comething on their graves, poor things. buried he would like to plant a bunch of something on their graves, poor things.

"Don't try to be a leading man," he said, in tragic notes. "Be a leading actor or nothing. There are so many leading men on the stage to-day that the Rialto in summer looks like Dante's Inferno."

The exercises concluded with the presentation of diplomas, after which the seekers for histrionic laurels "took the road"; which as is well known, has a laurel hedge on both sides.

Duss and Venice at the Garden Again Negotiations between the Madison Square Garden management and Loudon G. Charlton have taken material form, and con-tracts are about to be signed which will result in the reinstallation of Venice with Duss and his orchestra as a spring attrac-

hedge on both sides.

PUBLICATIONS.

COUNTRY LIFE DOVBLEDAY PAGE & CO THE WORLD'S . WAMERICA. . 34 WHICH SOWARE NEW YORK . WORK .

Mrs. John Van Vorst's New Novel

A year ago Mrs. Van Vorst, with her sister, Miss Van Vorst, published "The Woman Who Toils." It created, it will be remembered, a widespread interest and called forth the President's "race suicide" letter, which he contributed as an introduction to that book.

Mrs. Van Vorst has now written a novel which she calls

## Che Issues of Life

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Miss Esther P. Hoppin, daughter of histrionic fame took mainly the form of the well known advice "to those about third street, is to be married told." Eugene William Warner Hoppin of 47 West Fifty-H. Pool on Saturday afternoon, April 30. in the Brick Presbyterian Church. Miss Hoppin is a sister of Mrs. Allison Wright Post, and of William Warner Hoppin, Jr., who married Miss May Gallatin.

> of Miss Florence Vanderbilt Twombly and William A. M. Burden, by the parents of the bride, Mr. and Mrs. Hamilton McKay wombly on Tuesday afternoon, April 12 . Thomas's Church. Miss Louise Scribner is to be married to George R. D. Schieffelin on Tuesday afternoon, April 5, in St. Bartholomew's

Cards have been issued for the wedding

CLEVELAND 67 YEARS OLD.

May Not Deliver Lectures in the University This Year.

PRINCETON, N. J., March 17.-Former President Grover Cleveland will pass his sixty-seventh birthday quietly here tomorrow. For the last few years he has isually celebrated the day by a small dinner to his most intimate friends here, but this year, owing to the recent death in the family, he will not do so.

When questioned as to whether he would when questioned as to whether he would deliver his course of lectures on politics this year in the university Mr. Cleveland said: "I have not decided yet whether I shall deliver the lectures this year or not."

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